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EMERGING LIGHT

For Wind Ensemble

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EMERGING LIGHT

For Wind Ensemble

by

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Treatise

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EMERGING LIGHT

For Wind Ensemble

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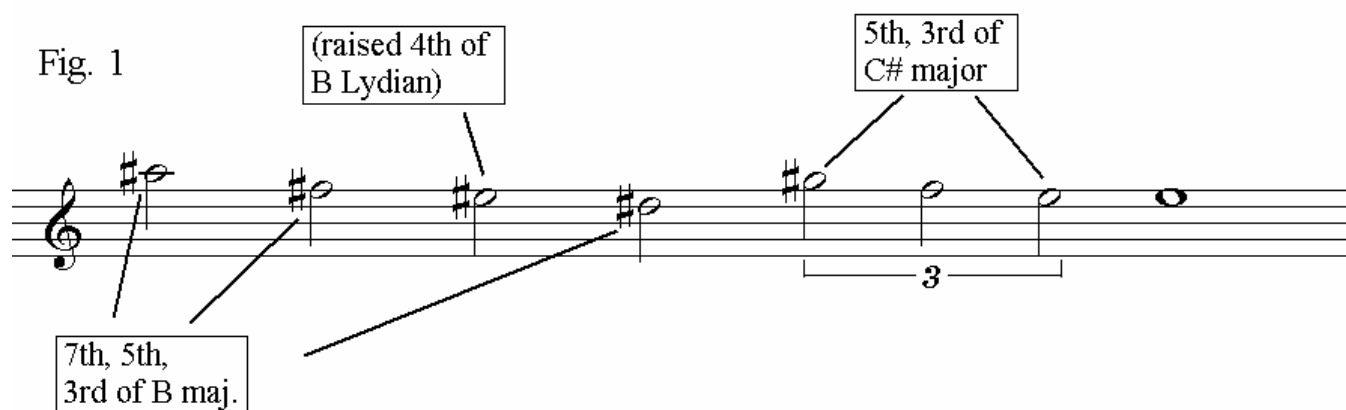
Emerging Light is a wind ensemble piece of approximately fifteen minutes in performance time. It is scored for piccolo, three flutes (the third doubling piccolo), two oboes, English horn, three clarinets in B-flat, bass clarinet, four saxophones (soprano, alto, tenor, and baritone), two bassoons, contrabassoon, four Horns, four trumpets in C, three trombones (the third is bass trombone), euphonium, tuba, piano, harp, timpani, and five percussionists. The work is an extrapolation of a single melodic subject and its variants and a two-chord harmonic progression implied by and linked to this melody. These harmonic and melodic elements are fulfilled and revealed only gradually, with the structural and orchestrational elements of the work reinforcing the emergent quality of the material.

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Analysis of *Emerging Light*

Emerging Light is a work for wind ensemble derived from a single melodic idea and a two-chord harmonic progression implied by and linked to this melody. This primary melody is the basis of development for almost all of the melodic content of the piece, and the harmony implied by this melody is likewise a basis for both large- and small-scale harmonic progressions (Fig. 1).



The work is structured and orchestrated in such a way that these melodic and harmonic materials are realized and fulfilled only gradually. The form of the piece may be thought of as two wedges. The first stretches from the amorphous beginning to a point of emergence at which the fullness of texture and the melodic and harmonic materials of the piece fulfill themselves. At this point, a second section based on octatonicism counters and upsets this arrival, after which a third section constitutes a second

wedge that leads to the ultimate fulfillment of the textural, melodic, and harmonic materials at the conclusion of the piece. This document will be devoted to illustrating in detail the melodic, harmonic, structural, and orchestrational elements of the work and the methods by which these elements converge to develop the critical concept and organizing force of the piece—the quality of emergence.

The emergent quality of the material is immediately established in the opening gesture (Fig. 2). The major 7th (B-A#) that opens the work is followed by a D#, which establishes B-D#-A# as a major 7th chord (with 5th omitted). One beat later, the B moves to a C#, resulting briefly in the amorphous sonority C#-D#-A# before the D# moves up to E#. The resulting pitches at the end of this gesture in the percussion are now C#-E#-A#, outlining an A# minor triad in first inversion (or what may be heard as a C# major chord with the A#—the only tone of the opening three that has not changed—suspended). A new sonority has emerged, one that merely hints at the main harmonic motive, and quickly dissipated. Obviously, the soft dynamic, sparse orchestration, and quick return to silence reinforce the quality of emergence in this opening.

Fig. 2

root and 7th of B Lydian,
resolution of B to C#, A# unchanged

root, 7th,
3rd, raised 4th
of B Lydian

pp *p* *p*

The next gesture, a similar one also scored only for vibraphone and marimbas, allows a clearer but still incomplete version of the main melodic motive to appear before the gesture once again fades to silence (Fig. 3). Thus, the perception of emergence is strengthened by a melody that has developed somewhat but has again slipped away before fulfilling itself.

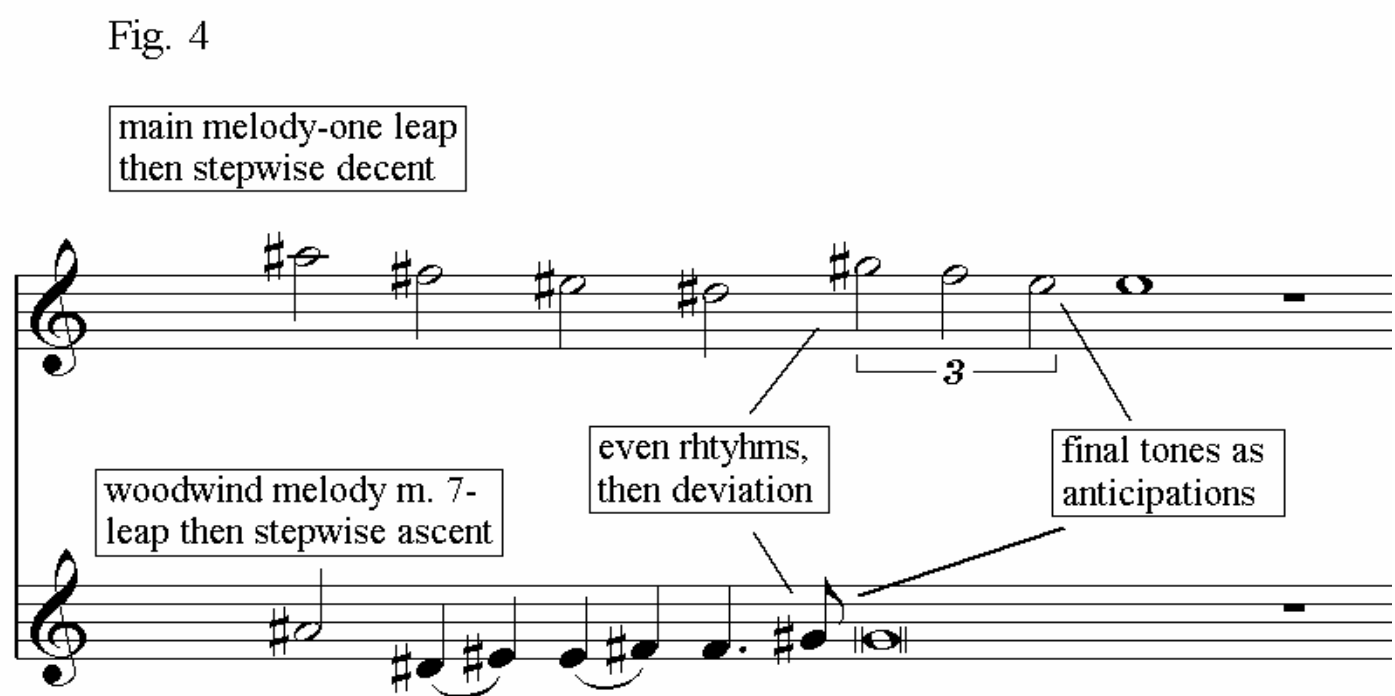
Fig. 3

closer relative
to main melody

pp *pp* *p* *pp*

The next gesture of the piece allows the woodwinds to emerge gradually from the silence, first with a short linking phrase in which the

orchestration grows gradually and then on a melodic statement of their own. However, this melody is not the fulfillment of the one at which the opening gestures hint, but rather a new melody being stated. This creates the impression that the melody beginning to emerge in the percussion in the two opening gestures is left to return at some later time. (In fact, these two opening gestures could be seen to constitute a phrase with two antecedents, the consequent phrase of which is missing, which prompts the listener to seek a connection to this opening later in the piece.) Still, this second melody is not wholly new, but is subtly related to the primary melody as it is an altered inversion of the main melody with a dotted rhythm on the final two notes in place of the triplet figure. The final notes of each melody serve as anticipations to a new chord (Fig. 4).



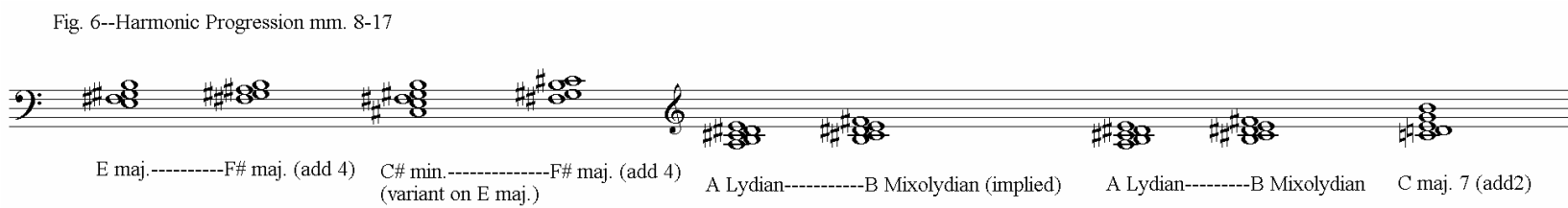
This melodic relationship is made increasingly clear over the next several measures until at m. 15 this new melody has evolved through counterpoint into the main melody. The melody is stated even more clearly at m. 17, as it is now doubled at the octave and serves as the only moving line. The melody of the opening gestures is clarified here, and this melody on which much of the piece will be based has established itself to the greatest degree so far (Fig. 5)

Fig. 5 melodic counterpoint evolves from secondary melody to primary melody

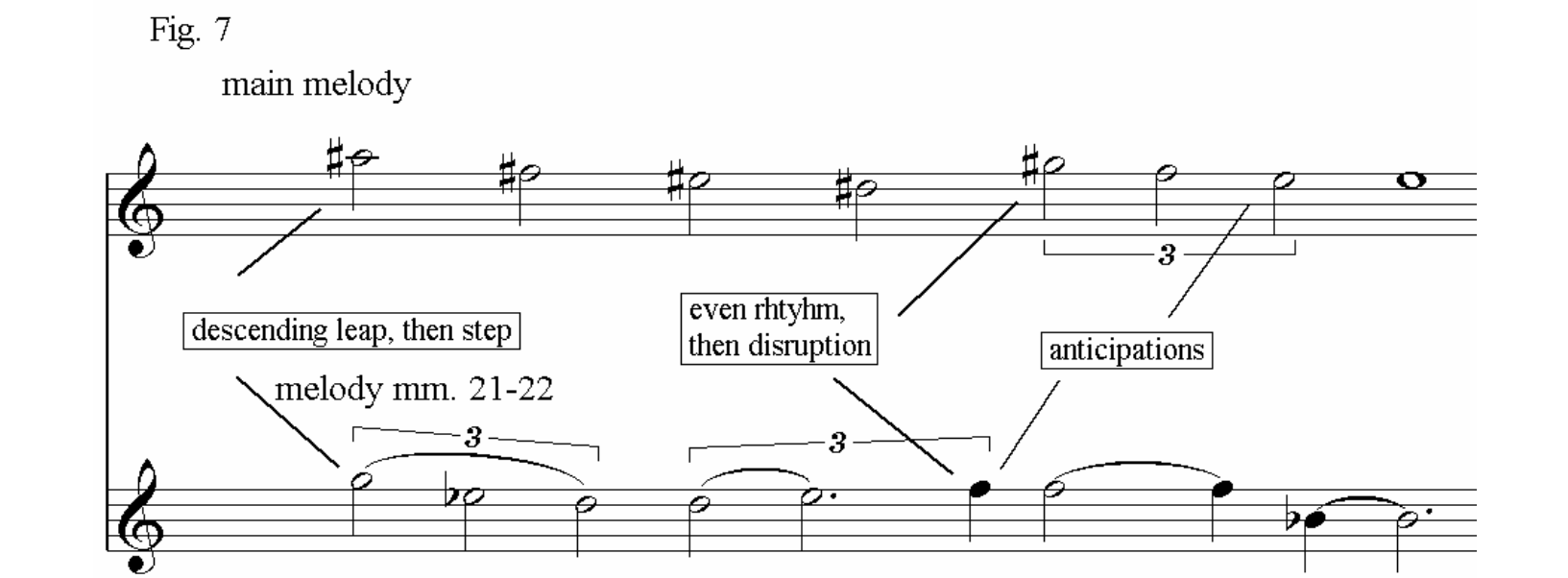
The musical score for Figure 5 consists of two systems, each with two staves. The first system shows a secondary melody in the upper staff and a primary melody in the lower staff. The second system shows the primary melody doubled at the octave in the upper staff and the secondary melody in the lower staff. The music is in a key with one sharp (F#) and uses a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket.

The harmonic content at this point has also reached its clearest manifestation, beginning at m.8 to move in sets of consecutive major chords one step apart, then shifting key centers by a $\frac{1}{2}$ step and repeating this pattern. Also, the harmony in this section begins to establish itself as a product of mode rather than tertian structure. The “filling-in” of triads to produce chords which include not only roots, 3rds, and 7ths, but also 4ths and 5ths, produces a rich harmony of Lydian chords that move to Mixolydian chords one whole step up. Hence the fundamental harmonic

progression of the piece, implied as two major chords one whole step apart, is now revealed to be unified as a product of the same scale (Fig. 6).

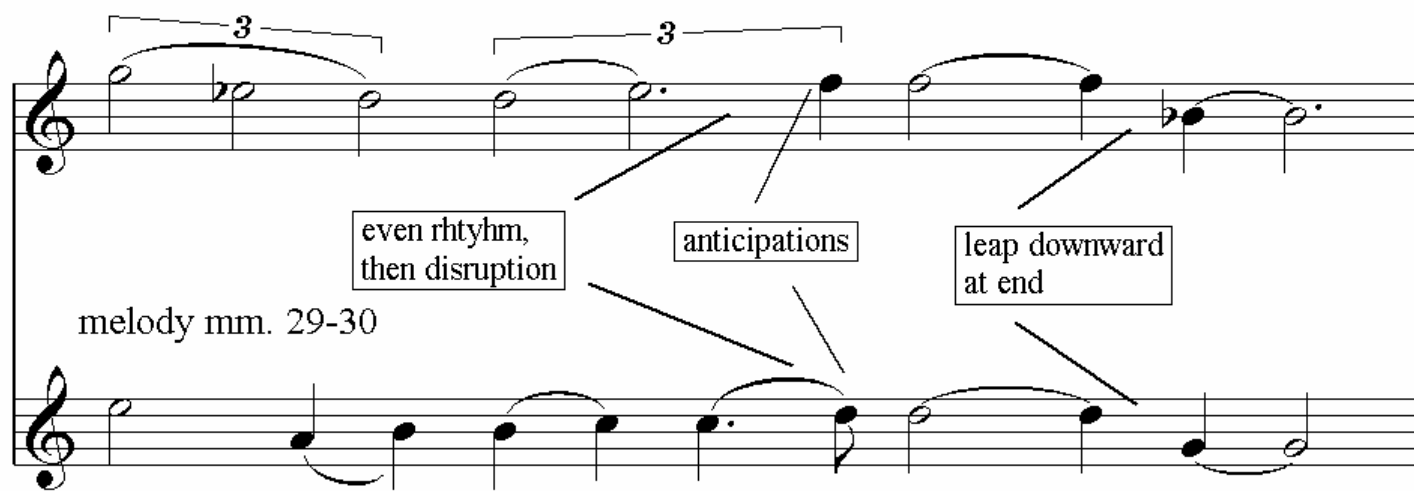


As with the melody, this primary harmonic pattern, now most clearly established, recedes, and the harmonic content and implied key areas of the next section become much less structural and more fluid, shifting often in episodic treatment. The melody in this section is yet another melodic variant that develops into a direct statement of the main melody at the close of the section (Fig. 7).



The section beginning at m. 29 is another somewhat episodic section, its melodic content very similar to the derived melody at m. 18 (Fig. 8).

Fig. 8
melody mm. 21-22



This section is not without its own quality of emergence, both in a brief allusion to the melody (now over a minor harmony) and in its orchestrational build, which ends in dissolution, still refusing to concede a full statement of the melody.

The next section, beginning at m. 43, provides the clearest and most sustained appearance of the melody (actually a somewhat altered version of the main melody but still a direct relation—Fig. 9) but still refrains from a direct and dominant statement of the main melody.

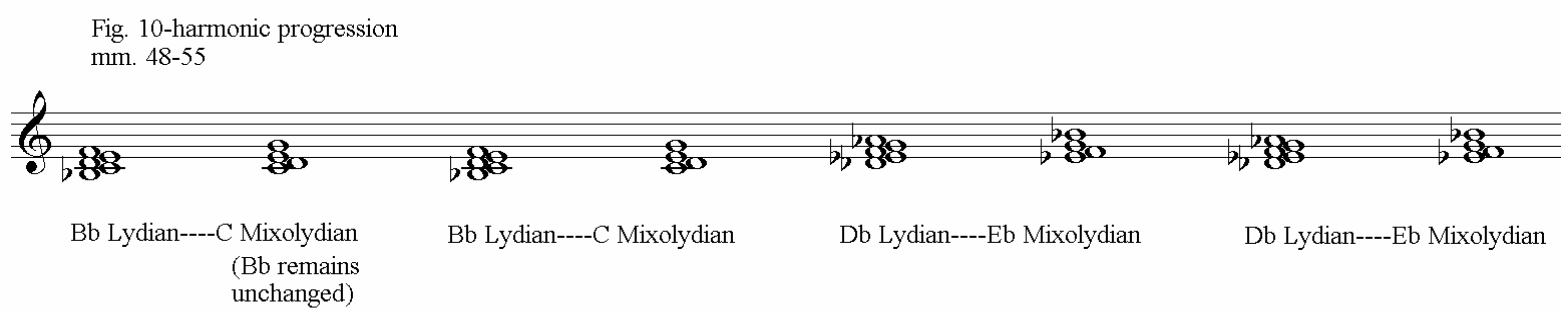
Fig. 9-close relation of main melody
drops by a 3rd, outlines Bb maj. (add 2), C maj.



Instead, the percussion instruments and high woodwinds carry a sustained layer saturated with this melody in a variable canon as a backdrop to the brass section, which plays various layered lines in the foreground. So, while

this is, in some sense, the longest and most dense statement of the melody, it is heard here as a churning, static layer rather than as a melodic statement. This may be seen as yet another step in its journey toward full emergence.

The harmonic content of this section, however, provides a clear outline of the primary harmonic motive of major chords separated by a whole step, sequenced at the mediant level. As previously mentioned, this union of Lydian mode followed by Mixolydian mode a whole step up maintains the same seven diatonic notes, the result in this case being a saturation of Bb Lydian-C Mixolydian (the notes of F major) followed by a saturation of Db Lydian-Eb Mixolydian (the notes of Ab major) (Fig. 10).



At the next section, beginning in m. 57, the presence of the main melodic material is greatly reduced (though not totally eliminated), and the brass section fully secures its hold on the foreground with a series of “pyramids.” These pyramids are loosely related to the main melody as their intervallic content could be conceived as episodic treatment of the first half of the main melody (Fig. 11)

Fig. 11

main melody

reduction of first brass "pyramid" m. 57

The figure consists of two musical staves. The top staff, labeled 'main melody', is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), and E5 (half). A bracket labeled '3' is placed under the last three notes (C5, D5, E5). The bottom staff, labeled 'reduction of first brass "pyramid" m. 57', is in treble clef. It contains a sequence of notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), and E5 (half). A bracket labeled '3' is placed under the last three notes (C5, D5, E5). An arrow points from the 'main melody' staff to the 'reduction' staff, with a box containing the text 'falling action of melody expanded in pyramid' and another box containing 'triplet rhythm expanded'.

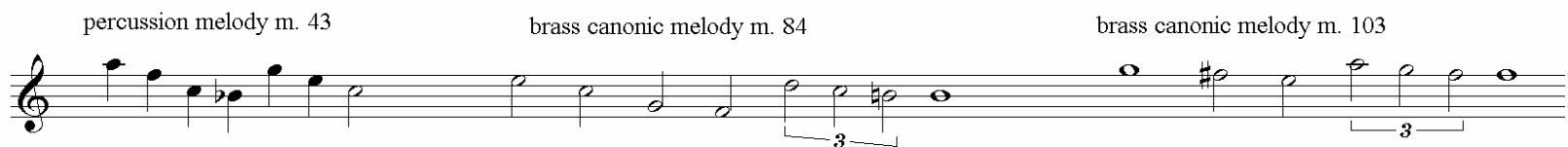
The harmonic content of this section is largely free, but contains a distinct emergent quality as the dynamics in the brass cause each note to emerge and then recede. Also, the effect of emergence is heard in the harmonic content of the brass as the nature of the chords is not truly revealed until the bass voices finish the cascading chords, the upper voices often beginning the next chord simultaneously or immediately after. The aural effect is one of individual notes as well as overall texture being fluid, gradually emerging and vanishing.

The more sparse section beginning at m. 71 is the most direct textural link to the unfulfilled opening gestures, and a partial answer (or possibly a flashback) to them. The marimba tremolos return on a hint at the harmonic motive—now implying Gb Lydian and Ab Mixolydian—and are accompanied by a flute solo that begins with a statement of the main melodic motive. But again, a true fulfillment of these materials is denied as the lines of the solo woodwinds only grow farther from the main melody and the harmony similarly takes a turn away from the primary harmonic motive and toward an uneasy resting point implying a minor chord.

It is in the section beginning at m. 80 (and about four minutes into the piece) that the melody at last begins to drive toward a prominent and extended statement. This section opens with a flurry of the woodwinds followed by a short prelude in the trombones and then Horns of the brass fanfare that enters at m. 84.

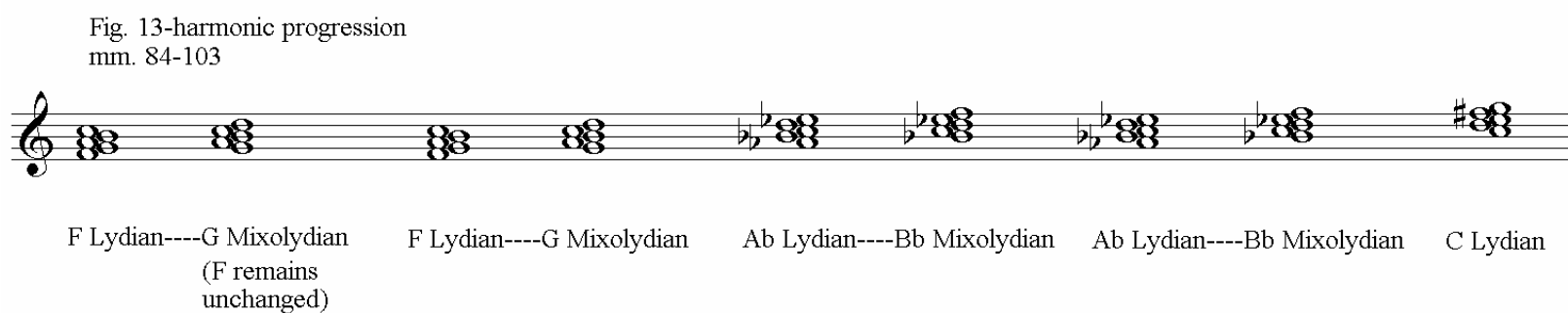
Here, the trumpets enter on a bold statement of a melody very close to the main melody, which is densely canonic. Only the second and third notes of this melody are altered from the main melody, and this melody can be seen as an intermediate step of a long-term evolution of the melody from its most arpeggiated form in the percussion and woodwinds in the section beginning at m. 43 to the highly stepwise form—the main motive itself—that is shortly to come (Fig. 12). This canon extends to m. 98, where it begins to break down and fragment before arriving at m. 103, where the primary melody now emerges fully intact in an extended canonic section in which this melody saturates the brass choir.

Fig. 12-long-term evolution of melody
from more arpeggiated to more stepwise



The harmony also states its primary motive more fully in this section than in any so far. The 4-measure prelude (mm. 80-83) establishes a tonal center of F, and establishes the Lydian mode. The woodwinds continuously saturate this mode (the notes of C major), and the bass E in m. 86 could be heard to alter this mode to Phrygian, but this is after the brass canons have strongly outlined the progression F major 7-G major, which makes the primary

harmonic idea clear. Continuing the pattern of the primary harmonic progression, the harmony now shifts up by a mediant to the pitch level of Ab (as before, this is Ab Lydian-Bb Mixolydian, or the notes of Eb major). However, this time the harmonic progression goes one step farther, progressing at m. 103 to an arrival at C major (actually C Lydian). As previously stated, this begins the fullest statement of the main melody thus far, but it is also a very significant moment in the harmonic progression: It is here, for the first time, that the harmonic motion ascends by a whole step twice consecutively (Fig. 13).



This emergence of the complete main harmonic progression is the culmination of the music thus far, and the dissolution of this section between mm. 111-116 constitutes the end of the first large segment of the piece.

Measure 118 begins the second large segment of the piece, which is generally thinner and less secure. One possible reading of this piece is that this is the development section of a work that is basically in sonata form.

This is less valid with regard to the melody, which has already been quite fragmented and expounded upon and has passed through many key areas, but it is more accurate of the harmony, which begins to shift more quickly, move less predictably, and imply tonicizations that are more distantly removed from the primary harmonic motive. The texture, orchestration, and temporal progression of the piece also grow less secure in this section, which lends to the general feeling of lost stability.

The aforementioned dissolution of the melodic material in mm. 116-117 also serves as a launching point for this harmonic instability. The dissolve ends with a single sustained pitch class, D, which is already ambiguous since it could be viewed as tonicizing (or at least emphasizing) this pitch, especially when taken in conjunction with the prominent F# at the end of m. 116 in the crotals and the penultimate note to recede into silence—the A in the Horns. Still, the held D does not explicitly cancel the harmony of the previous section as D fits within the spectrum of C Lydian. The entrance of a saxophone and oboe melody at m. 118 re-emphasizes D, and follows this with an E and a held F#. For the listener, this is likely heard as a very strong (if orchestrationally bare) arrival of D major, but the entrance of the piano, harp, vibraphone and bassoons at m. 120 clarifies this held F# as the 5th of a B major harmony, and helps to establish the section as one in which harmonic progression will be less predictable, and melodic content more ambiguous,

than before. The texture again grows thin, and here occur two unaccompanied statements of the main melody a perfect 4th apart. This is followed by a second set of percussion gestures (mm. 126-127) that establish Bb major, another somewhat unexpected arrival and a shift to a parallel chord one half-step down, which defies the expectation of the harmony as previously established.

Also important here is the gradual decaying of these gestures. At m. 120 the B major arpeggio includes piano, harp, vibraphone, and bassoon, and is then answered in m. 121 by the piano and harp only. In the Bb major gesture at m. 126, the bassoons are absent, and the answering gesture is only in the piano. This material in the percussion and bassoons is a very audible gestural link to the first major arrival point of the piece at m. 17, and provides a fleeting and gradually fading window to past material from which the piece will now more fully depart. Taken together, the elements of this thin, brief bridging section serve as notice that the harmonies and textures of the piece's first major segment will now take a new direction.

The statement of the melody at mm. 127-129 is again followed by a gesture in the percussion, but new instrumentation and the rising contour of this gesture without a subsequent fall make it clear that this is the beginning of a rethinking of the percussion gestures. The sparse section that stretches from mm. 127 to 141 consists of various solo melodies or melodic fragments

derived from previous material punctuated by these rising gestures in the percussion, which serve either to clarify an ambiguous harmonic structure, or more deliberately turn the melodies in a new direction. The gesture at m. 132 is one example of the former: After the melody and the percussion gesture together establish F Lydian in mm. 129-130, the next melodic phrase in the flute begins on D and moves downward through C and B—here the expectation would likely be for the flute to continue downward and outline a G major chord, but the G# in m. 131 denies this resolution. It is the subsequent percussion gesture in m. 132 that clarifies this melodic gesture as having moved to E major. One example of the percussion gestures causing the melody to shift direction occurs at m. 136, where the melody, still clinging to E major, ends its phrase on Ab (respelled from G#) and is then forced by a percussion gesture on G Phrygian to alter its line, by way of the G#-Ab common tone, to the pitch set of G Phrygian (or Eb major) (Fig. 14).

Fig. 14-percussion forces melodic shift-mm. 135-137

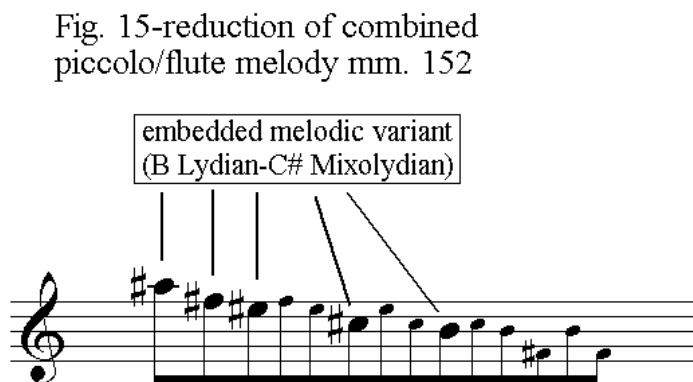
The figure shows a musical score for three staves (treble, middle, and bass clef) covering measures 135, 136, and 137. The melody is written in the treble clef. In measure 135, the melody starts with a half note E4, followed by a quarter note F#4, and a half note G#4. A bracket labeled "E maj. melody" spans these notes. In measure 136, the melody continues with a half note A4, followed by a quarter note B4, and a half note C5. A bracket labeled "G#/Ab used as common tone" points to the C5 note. In measure 137, the melody continues with a half note D5, followed by a quarter note E5, and a half note F#5. A bracket labeled "arrival at implied Eb maj. melody" spans these notes. The middle staff shows a percussion pattern with a half note G4, followed by a quarter note A4, and a half note B4. The bass staff shows a half note G3, followed by a quarter note A3, and a half note B3.

The seemingly “extra” gestures in the harp and the piano at mm. 133-134 warrant a mention at this point. The first of these is merely a repeated gesture on E major, which creates something of a resting point, but the second is altered: While retaining the first and last notes of the gesture, E and G#, critical because they establish E major, the other notes have been altered to form the set E-F#-G#-A-B-C, which confuses the major and minor modes on E. This is a subtle effect, and a chord that is passed over without immediate development, but it serves as a window to the future of the material, a foreshadowing of a harmonically tense climactic moment constructed on the octatonic scale.

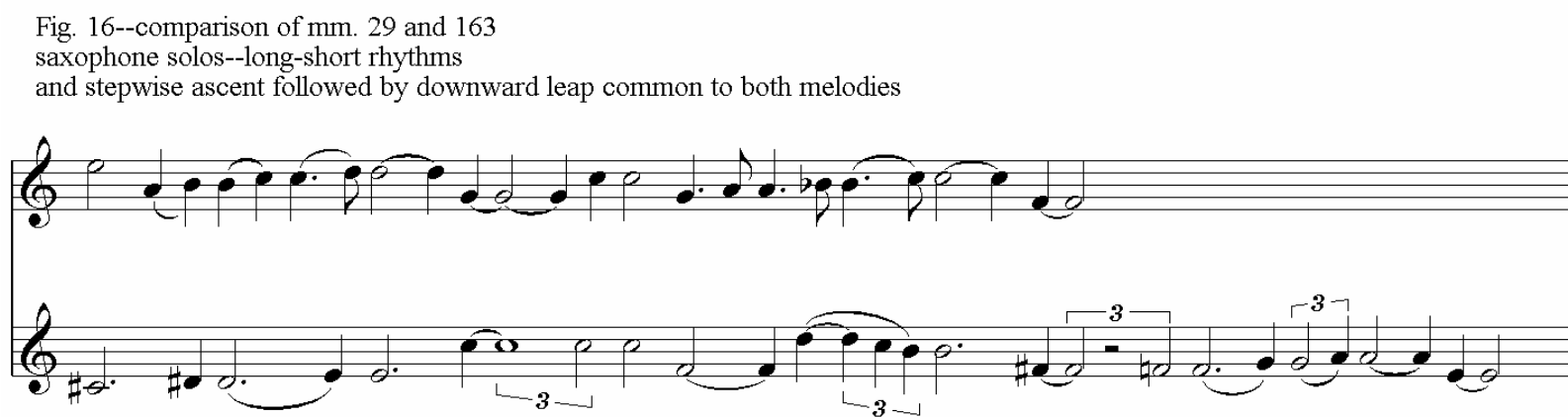
However, this sequence of ambiguous melodies and brief percussion gestures is interrupted at m. 142 by a moment of reminiscence, a clear window back to the early material of the piece, and a further development of the material heard at the opening of the piece and again at m. 71, now with marimbas doubled in the upper woodwinds. Harmonically, this is a significant moment not only because the tremolos begin with the harmonic motive—they outline a B major 7th chord, then a C# major chord with added 2nd—but also because this is the same pitch level at which the piece began and at which it will end. Here all sense of melody is absent until the end of this section when a group of low instruments carries a hint of the melody before fading. This, too, may be viewed as a foreshadowing of the end of

the piece, where the bass instruments state the main melody just before the conclusion.

The section beginning at m. 152 is yet another window to previous material, but here the reference is more direct in texture, as the orchestration gradually builds to include the largest group since the melodic brass canons concluded at m. 116, and in harmonic content, which begins the section on the primary harmony at the original pitch level—B Lydian-C# Mixolydian. The melodic relationships to past material are somewhat less obvious in content: The melodic pyramids, in their overall contour and their sustained notes, create an embellished melody, the basis of which is the primary melodic idea (Fig. 15).



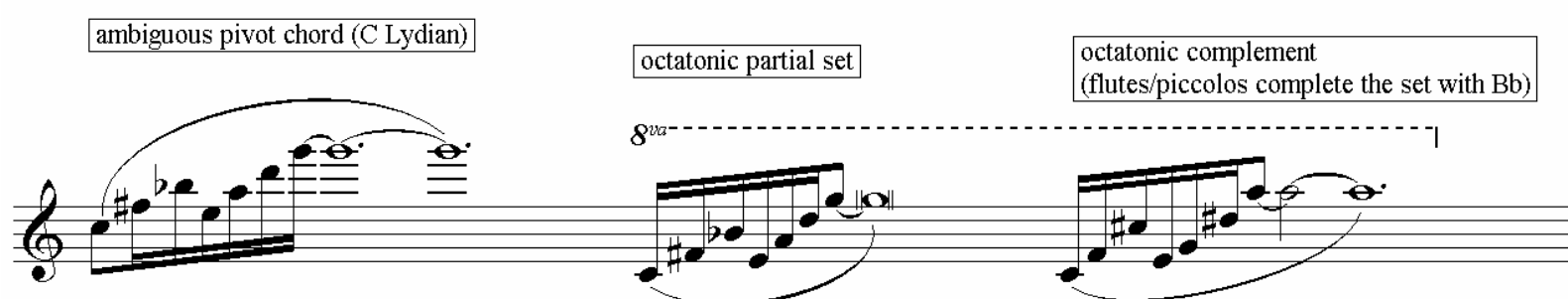
The quasi-impressionistic section beginning at m.163 contains melodic material closely related to the material beginning at m. 29, and this connection is further enhanced by the scoring of both melodies in solo saxophone (Fig. 16).



The harmonic content here is almost wholly transitory, and it progresses gradually away from the harmonic world in which the piece has been immersed to this point, arriving at m. 171 at the return of the percussion gestures, now leading the music toward its most tense moment. The melodic material here consists almost entirely of direct statements of the melody in canon, but these statements take on a very different character now with the tense accompaniment, and begin to become “corrupted” and altered by the harmonic motion.

A close look at the percussion gestures in mm. 171-174 reveals that the first has served to interpolate between the previous harmony and the octatonic set, at which the second gesture arrives. When the third gesture is grouped with the second, the complete octatonic set is present, and by the appearance of this third gesture (m. 174) the presence of Bb's in the piccolos has also completed the set as a simultaneity with the percussion (Fig. 17).

Fig. 17--percussion gestures move toward octatonic set



This octatonic material becomes much more prominent in mm. 175-179 in a series of clusters originating in the horns. The arrival point at m. 180, marked “cataclysmic,” is the most tense of the piece. The melodic material here is nearly identical to the main melody, but the rethinking of this material in this new harmonic scheme is very unsettling because the octatonic set, a closed and symmetrical collection with no real anchor tones, is destroying a harmonic world that up to this point has depended heavily on diatonic modes grounded on predictable sets of half- and whole-step relationships. The bass line in this section strengthens the impression of the harmony being lost or destroyed as it leaps unpredictably in marked

contrast to the linear material with which it grounded the harmony of the piece in its opening sections. The saturation of octatonic material remains more or less static until m. 192, where it recedes, still largely unresolved. This section at m. 192 is something of a mirror-image of mm. 171-179 in that it is a series of woodwind canons and percussion gestures that allow the harmony to morph out of the octatonic material as gradually as it transitioned into this new pitch scheme. As the flutes and piccolos cycle through harmonically ambiguous, overlapped repeated gestures, the percussion gestures pull away from octatonic harmony and evolve once again toward diatonic modal sets as each gesture allows only one or two pitch classes to change until at m. 199 a strong hint at E major is reached. The E major harmony is made explicit at m. 203 (Fig. 18).

Fig. 18--percussion gestures gradually pull toward E maj. from octatonic set mm. 192-199

A# (tritone from E)
resolves to A (4th of E maj. scale)

C# resolves to C#
strengthening E maj.

hint of E Mixolydian
at the D#

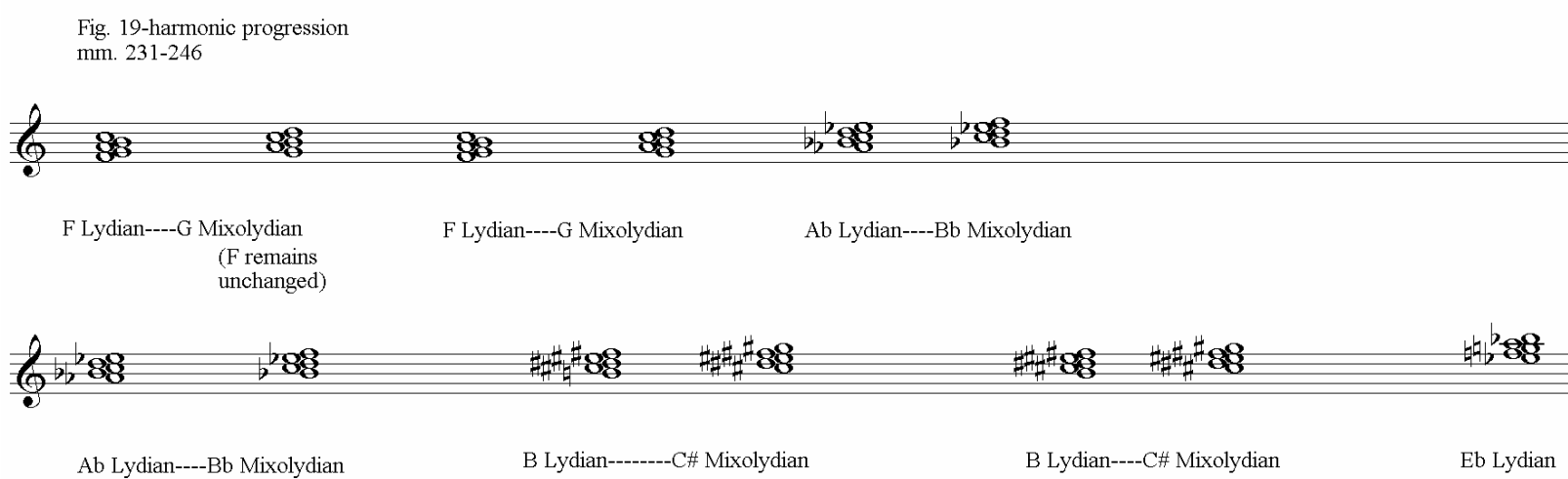
all E maj. tones

M. 205 begins a true transition back to the primary melodic and harmonic world that the opening of the piece suggested. Here a solo oboe states the main melody in its original form, after which this melody once

again begins to dominate the texture. The harmony at this point moves transitionally from E major through C major to arrive in m. 211 at B major. From here, the harmonic motion completes a sequence by moving to G major—E to C and B to G both being direct modulations between major chords a major third apart—in a subtle foreshadowing of the primary harmonic sequence to come. At m. 215, the harmony returns to its primary material outlining the progression G major-A major. Perhaps an even more significant tie to the opening of the piece is a textural and orchestrational one—the canon of arpeggios in the piano, bassoons, and clarinets is a direct and audible link to very similar material which began at m. 18. An even more explicit link to the opening sections of the work begins at m. 222, where the trumpets state the main melody in canon (as at m. 84) and the bass line, having fully recovered from its brush with octatonicism, moves almost exclusively linearly. This section is an obvious link not only to the material at m. 84, but also to the octatonic material in mm. 180-191. This material is also a foreshadowing of a brass-dominated end section that will ultimately answer and subdue the octatonic material left unresolved at m. 191.

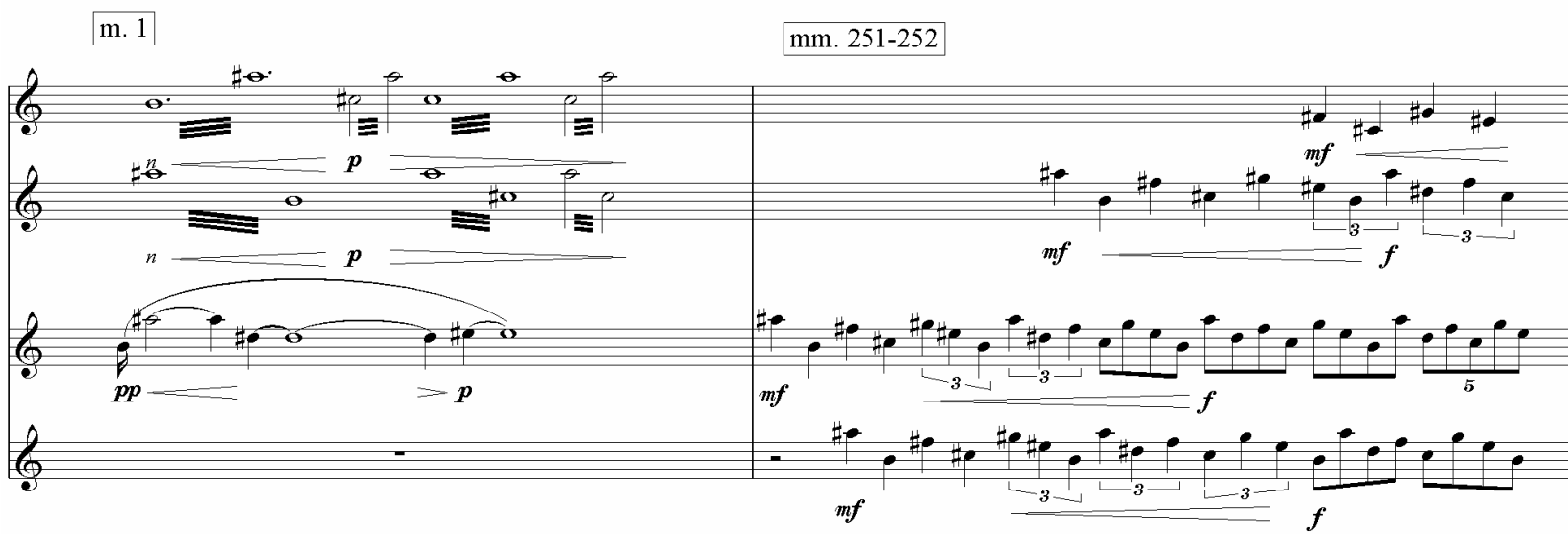
Over the next fifteen measures (mm. 231-145), the primary melodic, harmonic, and textural elements of the piece reach their apex. The main melody passes through three different permutations in the brass (mm. 231, 235, and 239), each at a higher pitch level and a greater level of rhythmic intensity than the last. This section, the third sustained series of melodic statements in the brass, is clearly related to the previous two—the first was the culmination of the first large section of the piece (the exposition if one chooses to read this piece as a sonata form), the second was the culmination of tense material introduced sporadically, and the third is now heard as a direct but delayed answer to the second. Also at this point the layer of high woodwind accompaniment builds to its most intense point. It is the harmonic motion, however, that most clearly defines this as the culmination of the piece. Beginning at m. 231, the harmony clearly states its primary progression F Lydian-G Mixolydian, and then repeats the progression. (This occurs at the same pitch level as the material beginning at m. 84, further sealing the bond between these sections.) This is followed by a sequence at the level of Ab Lydian-Bb Mixolydian (again a repeat of the section beginning at m. 84). This time, the harmony states yet another sequence of the main motive, and again it moves a half-step upward from the previous chord, resulting in a statement of this primary motive at B Lydian-C#

Mixolydian—the original pitch level of the percussion gestures that alluded to this melody at the beginning of the piece. It is here, however, that the harmonic motion reveals its ultimate goal, as it resolves to Eb major in m. 246. This consecutive whole-step motion of the harmony (foreshadowed as previously mentioned in m. 102 with the arrival at C major after an Ab-Bb progression) has now occurred at the pitch level at which the piece began, and revealed its ultimate goal to be Eb major (Fig. 19).



Just as this harmonic motion reaches its goal, however, the rhythmic and textural energy at m. 246 drop instantly to a minimum. What follows might best be described as a Beethovenian coda—a compression of the whole of the piece into a few moments of great intensity. The sudden drop in texture at m. 246 leaves only a bassoon melody accompanied by arpeggios in harp and piano. This thin texture gradually builds, mostly through canonic treatment of the main melody in the woodwinds, to m. 251, where the percussion begin a long mensuration canon on a permutation of the main melody very similar to that one on which the percussion began the piece, and at the same pitch level. This section at m. 251, with its build in volume, density, and rhythmic intensity, at last fulfills the ethereal opening gesture of the piece (Fig. 20).

Fig. 20-comparison of percussion gestures



By m. 256, the orchestration has reached its most dense point, and the main melody makes one final direct statement in the bass instruments over a constant barrage of the B Lydian-C# Mixolydian harmony. Once again, the main melodic and harmonic materials progress from B Lydian through C# Mixolydian to reach their goal at Eb Lydian, this time with the full forces of the ensemble clarifying this harmonic arrival, and fully realizing at last the complete emergence of the work's fundamental materials.

EMERGING LIGHT

for wind ensemble

by

Kristopher Maloy

Duration: ca. 15:00

April 2005

Instrumentation

Piccolo
3 Flutes (3rd doubling piccolo)
2 Oboes
English Horn
3 Clarinets in Bb
Bass Clarinet in Bb
4 Saxophones (Soprano, Alto, Tenor, Baritone)
2 Bassoons
Contrabassoon
4 Trumpets in C
4 Horns in F
3 Trombones (3rd is bass trombone)
Euphonium
Tuba
Timpani
5 Percussionists (see below)
Harp
Piano

Percussion Players and Instruments

Percussion 1
Glockenspiel
Marimba 1
Large Tam-Tam

Percussion 2
Crotales 1
Marimba 2

Percussion 3
Crotales 2
Bass Drum

Percussion 4
Vibraphone
Triangle
Chimes

Percussion 5
Suspended Cymbal

C Score

$\text{♩}=56$ gently, with anticipation

A $\text{♩} = 40$ rit.

$\text{♩}=56$ gently, with anticipation

A $\text{♩} = 40$ rit.

rit.

B ♩=68 graceful, flowing

16

17

18

19

30

31

23

Pic.

Fl. 1

Fl. 2

Fl. 3

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D.

T.-t.

Vib.

Hp.

Pno.

3

4

2

23

rit.

33

C $\text{♩}=54$ subdued

29

30

31

Picc.
 Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1, 2
 Eng. Hn.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Bsn. 1, 2
 Cbsn.
 C Tpt. 1, 2
 C Tpt. 3, 4
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Vib.
 Hp.
 C $\text{♩} = 54$ subdued G_4
 Pno.

32 33 34 35

23 42

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Hp.

Pno.

23 42

4
2

36

37

38

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1, 2

Eng. Hrn.

Cl. 1, 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D.

Sus. Cym.

Hp.

Pno.

4
2

33

mp

42

Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 3 (Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Cbsn.

no vib.

mf

p

ppp

mp

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D.

T.-I.

Sus. Cym.

Glock.

Crot. 1

Crot. 2

Hp.

Pno.

tr

mp

mf

p

mf

(med. mallets)

mp

mp

mp

mp

mp

mp

mp

42

45 46 47 48 49

E

Picc.

Fl. 1

Fl. 2

Fl. 3 (Picc. 2)

Ob. 1, 2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Glock.

Crot. 1

Crot. 2

Hp.

E

Pno.

39

F

Picc. *mp* *mf*
 Fl. 1 *mf* *f*
 Fl. 2 *mf* *f*
 Fl. 3 (Picc. 2) *mp* *mf*
 Ob. 1 *mp* *mp*
 Ob. 2 *mp* *mp*
 Eng. Hn. *mp*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Cl. 3 *mf*
 B. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Bsn. 1, 2
 Cbsn.
 C Tpt. 1 *mf*
 C Tpt. 2 *mf*
 C Tpt. 3 *mf*
 C Tpt. 4 *mf*
 Hn. 1, 2 *mf*
 Hn. 3, 4 *mf*
 Tbn. 1, 2 (1.) *mf*
 B. Tbn. *mp* *mf*
 Euph.
 Tba. *p*
 Db.
 Timp. *mp*
 B. D. (med. yam) *tr* *mp* *mf* (l.v.)
 T.-L. (l.v.) *mp*
 Sus. Cym. *p* *mp*
 Hp.
 Pno.

Picc. *mf*

Fl. 1

Fl. 2

Fl. 3 (Picc. 2) *mf*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2 (1.)

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D. *tr* *mp* < *mf*

T. T. *tr* *mp* < *mf*

Sus. Cym. *p* *mp*

Crot. 1 *mf*

Hp.

Pno.

E \flat F \sharp
A \sharp B \flat C \sharp D \flat

70 71 72 73 74 75 76 77 78 79

G

Picc.

Fl. 1

Fl. 2

Fl. 3 (Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Mar. 1

Mar. 2

Hp.

Pno.

42

H ♩=124 boldly, with confidence

80

81

82

83

4
2

Picc. *f*

Fl. 1 *f*

Fl. 2 *mf < ff*

Fl. 3 (Picc. 2) *mf < ff*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn.

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2 (1.)

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2 1. *mf*

Hn. 3, 4 3. *mf*

Tbn. 1, 2

Tbn. 1 *ppp* *f* *mp* *mf*

B. Tbn. *mp* *mf*

Euph.

Tba.

Db.

B. D. (med. yam) *tr* *p*

T.-t. (med. plastic) *tr* *p*

Sus. Cym. (med. yam) *tr* *pp* *f*

H ♩=124 boldly, with confidence

4
2

Pno.

Picc.

Fl. 1

Fl. 2

Fl. 3 (Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D. (lv.)

T.-t. (dampen immediately)

Hp.

Pno.

22

42

22

42

88 89 90 91

4/2

Picc.

Fl. 1

Fl. 2

Fl. 3 (Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D.

T.-t.

Hp.

Pno.

4/2

48

A musical staff with five horizontal lines. The number '3' is placed on the third line from the bottom, and the number '2' is placed on the second line from the bottom. The numbers are written in a large, bold, black serif font.

I

103

104

105

106

42

This page of a musical score is for a large orchestra, featuring woodwinds, brass, and percussion. The score is in 4/2 time and includes various musical notations such as notes, rests, and dynamic markings.

Woodwinds:

- Picc.** (Piccolo): Flute, playing a melodic line with trills and grace notes.
- Fl. 1, 2, 3** (Flutes): Playing a melodic line with trills and grace notes.
- Ob. 1, 2** (Oboes): Playing a melodic line with trills and grace notes.
- Eng. Hn.** (English Horn): Playing a melodic line with trills and grace notes.
- Cl. 1, 2, 3** (Clarinets): Playing a melodic line with trills and grace notes.
- B. Cl.** (Bass Clarinet): Playing a melodic line with trills and grace notes.
- S. Sax.** (Soprano Saxophone): Playing a melodic line with trills and grace notes.
- A. Sax.** (Alto Saxophone): Playing a melodic line with trills and grace notes.
- T. Sax.** (Tenor Saxophone): Playing a melodic line with trills and grace notes.
- B. Sax.** (Bass Saxophone): Playing a melodic line with trills and grace notes.
- Bsn. 1, 2** (Bassoons): Playing a melodic line with trills and grace notes.
- Cbsn.** (Contrabassoon): Playing a melodic line with trills and grace notes.

Brass:

- C Tpt. 1, 2, 3, 4** (Cornet Trumpets): Playing a melodic line with trills and grace notes.
- Hn. 1, 2, 3, 4** (Horns): Playing a melodic line with trills and grace notes.
- Tbn. 1, 2** (Tenor Trombones): Playing a melodic line with trills and grace notes.
- B. Tbn.** (Baritone Trombone): Playing a melodic line with trills and grace notes.
- Euph.** (Euphonium): Playing a melodic line with trills and grace notes.
- Tba.** (Tuba): Playing a melodic line with trills and grace notes.
- Db.** (Double Bass): Playing a melodic line with trills and grace notes.

Percussion:

- Timp.** (Timpani): Playing a melodic line with trills and grace notes.
- B. D.** (Bass Drum): Playing a melodic line with trills and grace notes.
- Sus. Cym.** (Suspended Cymbal): Playing a melodic line with trills and grace notes.
- Glock.** (Glockenspiel): Playing a melodic line with trills and grace notes.
- Crot. 1** (Crotales): Playing a melodic line with trills and grace notes.
- Hp.** (Harp): Playing a melodic line with trills and grace notes.
- Pno.** (Piano): Playing a melodic line with trills and grace notes.

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score is in 4/2 time and includes various musical notations such as notes, rests, and dynamic markings.

tr
mp
tr
mp

Picc. *mf* *mp* *mp*

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Fl. 3 (Picc. 2) *mf* *mp*

Ob. 1, 2 (1.)

Eng. Hn.

Cl. 1 *mf* *mf* 6 3

Cl. 2

Cl. 3 6 3

B. Cl.

S. Sax.

A. Sax. *mf*

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1 *n*

C Tpt. 2

C Tpt. 3 3 *(mp)* *n*

C Tpt. 4 *mf* *n*

Hn. 1, 2 3 *(mp)* *mp*

Hn. 3, 4 *mf* *p*

Tbn. 1 3 *mf* *mp*

Tbn. 2 *mf*

B. Tbn.

Euph. *mf*

Tba.

Db. *n*

Sus. Cym. *pp* *mp*

Glock. 3 *p*

Crot. 1

Hp.

Pno.

J

$\text{♩} = 56$ gently, with anticipation

115

116

117

118

119

120

2
2

3
2

4
2

Picc.

Fl. 1

Fl. 2

Fl. 3 (Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Crot. 1

Vib.

Hp.

J

$\text{♩} = 56$ gently, with anticipation

2
2

3
2

4
2

Pno.

121

K

122

123

124

125

L

126

The image displays a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Piccolo, Flutes (Fl. 1, 2; Fl. 3 (Picc. 2)), Oboes (Ob. 1, 2), English Horn (Eng. Hn.), Clarinets (Cl. 1, 2; Cl. 3; B. Cl.), Saxophones (S. Sax.; A. Sax.; T. Sax.; B. Sax.), Bassoons (Bsn. 1, 2; Cbsn.), Trumpets (C Tpt. 1, 2; C Tpt. 3, 4), Horns (Hn. 1, 2; Hn. 3, 4), Trombones (Tbn. 1, 2; B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Double Bass (Db.), Vibraphone (Vib.), Harp (Hp.), and Piano (Pno.).

The score is written in a standard musical notation style, featuring staves for each instrument. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations, including notes, rests, and dynamic markings (mp, p, pp, n). The score is divided into measures, with some measures containing multiple staves for different instruments.

Key features of the score include:

- Instrumentation:** The score is for a large orchestra, including woodwinds, brass, and strings.
- Dynamic Markings:** The score uses various dynamic markings, including *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *n* (normal).
- Articulation:** The score includes various articulation marks, such as slurs and accents.
- Measure Numbers:** The score includes measure numbers, indicating the position of each measure within the piece.

The score is a complex and detailed musical composition, requiring a high level of skill and understanding of musical notation to perform.

M

134

135

N

136

137

138

139

140

141

23

23

Picc.

Fl. 1, 2

Fl. 3 (Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Glock.

Crot. 1

Hp.

Pno.

23

23

P Più mosso $\text{♩} = 64$

151

152

153

154

155

156

2 4

Picc. *p* *mp* *mf* (*mp*) *mf* *mf* *mf* *mf* *mf*

Fl. 1 *mp* *mf* (*mp*) *mf* *mf* *mf* *mf* *mf* *mf*

Fl. 2 *mp* *mf* (*mp*) *mf* *mf* *mf* *mf* *mf* *mf*

Fl. 3 (Picc. 2) *mp* *mf* (*mp*) *mf* *mf* *mf* *mf* *mf* *mf*

Ob. 1, 2

Eng. Hrn. *mf*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2 1. *mf*

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Tri. (l.v.) *mp*

Glock.

Crot. 1 *mp*

Hp. *mp*

P Più mosso $\text{♩} = 64$

2 4

Pno.

E \flat

A \sharp

157 158 159 160 161 162

Q

Picc.

Fl. 1

Fl. 2

Fl. 3 (Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Tri.

Glock.

Crot. 1

Hp.

Pno.

no vib.

Q

2 2 4 2

R

163

164

165

166

167

4
2

Picc.

Fl. 1

Fl. 2

Fl. 3 (Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

R

4
2

Hp.

Pno.

168 169 170 171 172 173

Picc.

Fl. 1

Fl. 2

Fl. 3
(Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Glock.

Crof. 1

Crof. 2

Hp.

Pno.

S

4/2

S

4/2

B♭ C♯ D♯

Picc. *mf* *f*

Fl. 1 *f* *ff*

Fl. 2 *f*

Fl. 3 (Picc. 2) *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Eng. Hn. *f*

Cl. 1, 2

Cl. 3

B. Cl.

S. Sax. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Bsn. 1, 2 *mp*

Cbsn. *mp*

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2 *a2* *mp* *mf*

Hn. 3, 4 *mp* *mf*

Tbn. 1, 2 *mp* *mf*

B. Tbn. *mp* *mf*

Euph. *mf*

Tba.

Db. *mp*

B. D. (med. yam) *mp* *mf* (med. plastic)

T.-t. *mf*

Glock.

Crot. 1 *f*

Crot. 2 *f*

Hp. *f*

Pno. *f*

Reb

E \flat F \sharp G \sharp A \flat
B \flat C \sharp D \flat

This image shows a page from a musical score, likely for a symphony. The page is numbered 178 at the top left and 179 at the top right. The title "T Cataclysmic" is prominently displayed at the top center. The score is written for a large ensemble, including Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Flute 3 (Fl. 3), Piccolo 2 (Picc. 2), Oboes 1 and 2 (Ob. 1, 2), English Horn (Eng. Hn.), Clarinets 1, 2 and 3 (Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Saxophones (S. Sax., A. Sax., T. Sax., B. Sax.), Bassoon 1, 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Trumpets 1, 2 and 3, 4 (C Tpt. 1, 2, 3, 4), Horns 1, 2 and 3, 4 (Hn. 1, 2, 3, 4), Trombones 1, 2 and 3 (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba (Tba.), Double Bass (Db.), Timpani (Timp.), Bass Drum (B. D.), Tom-tom (T.-t.), Suspended Cymbal (Sus. Cym.), Harp (Hp.), and Piano (Pno.). The score is written in a complex, multi-measure format, with various dynamic markings such as *ff* (fortissimo), *fff* (fortississimo), *pp* (pianissimo), and *f* (forte). The page is divided into two systems, with the first system ending at measure 178 and the second system starting at measure 179. The score is written in a complex, multi-measure format, with various dynamic markings such as *ff* (fortissimo), *fff* (fortississimo), *pp* (pianissimo), and *f* (forte). The page is divided into two systems, with the first system ending at measure 178 and the second system starting at measure 179.

This musical score page contains measures 181 and 182. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing sixteenth-note runs in measure 181 and triplet eighth notes in measure 182.
- Fl. 1**: Flute 1, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Fl. 2**: Flute 2, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Fl. 3 (Picc. 2)**: Flute 3 / Piccolo 2, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Ob. 1**: Oboe 1, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Ob. 2**: Oboe 2, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Eng. Hrn.**: English Horn, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Cl. 1**: Clarinet 1, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Cl. 2**: Clarinet 2, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Cl. 3**: Clarinet 3, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- B. Cl.**: Bass Clarinet, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- S. Sax.**: Soprano Saxophone, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- A. Sax.**: Alto Saxophone, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- T. Sax.**: Tenor Saxophone, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- B. Sax.**: Baritone Saxophone, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Bsn. 1, 2**: Bassoon 1 and 2, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Cbsn.**: Contrabassoon, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- C Tpt. 1, 2**: Cornet Trumpet 1 and 2, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- C Tpt. 3, 4**: Cornet Trumpet 3 and 4, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Hn. 1, 2**: Horn 1 and 2, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Hn. 3, 4**: Horn 3 and 4, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Tbn. 1, 2**: Trombone 1 and 2, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- B. Tbn.**: Baritone Trombone, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Euph.**: Euphonium, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Tba.**: Tuba, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Db.**: Double Bass, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Timp.**: Timpani, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- B. D.**: Bass Drum, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- T.-t.**: Tom-tom, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Hp.**: Harp, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.
- Pno.**: Piano, playing sixteenth-note runs in measure 181 and sixteenth-note runs in measure 182.

66

This musical score page contains measures 185 and 186. The instrumentation includes a large woodwind and brass section, a string section, and a percussion section. The woodwind section consists of Piccolo, Flutes 1, 2, and 3 (Piccolo 2), Oboes 1 and 2, English Horn, Clarinets 1, 2, and 3, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Bassoon 1 and 2, and Contrabassoon. The brass section includes Cornets 1 through 4, Horns 1 and 2, Horns 3 and 4, Trombones 1 and 2, Baritone, Euphonium, Tuba, and Double Bass. The percussion section includes Timpani, Bass Drum, Snare Drum, and Harp. The piano part is also present. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents, staccato, and marcato. Dynamic markings include *ff* (fortissimo) and *f* (forte). The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a large ensemble, with multiple staves for each instrument.

Picc.

Fl. 1

Fl. 2

Fl. 3 (Picc. 2)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D.

T.-I.

Hp.

Pno.

This musical score page contains measures 187 and 188 of a symphony. The instrumentation includes Piccolo, Flutes 1-3, Oboes 1-2, English Horn, Clarinets 1-3, Bass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Bassoon 1 & 2, Contrabassoon, Trumpets 1-4, Horns 1-4, Trombones 1-3, Euphonium, Tuba, Double Bass, Timpani, Bass Drum, Tom-tom, Harp, and Piano.

Measure 187: The Piccolo and Flutes 1-3 play a melodic line with triplets. The Oboes and English Horn play a sustained harmonic. The Clarinets 1-3 play a rhythmic pattern. The Saxophones and Bassoon 1 & 2 play a sustained harmonic. The Contrabassoon and Trumpets 1-4 play a sustained harmonic. The Horns 1-4 play a sustained harmonic. The Trombones 1-3, Euphonium, Tuba, and Double Bass play a sustained harmonic. The Timpani play a sustained harmonic. The Bass Drum, Tom-tom, Harp, and Piano are silent.

Measure 188: The Piccolo and Flutes 1-3 play a melodic line with triplets. The Oboes and English Horn play a sustained harmonic. The Clarinets 1-3 play a rhythmic pattern. The Saxophones and Bassoon 1 & 2 play a sustained harmonic. The Contrabassoon and Trumpets 1-4 play a sustained harmonic. The Horns 1-4 play a sustained harmonic. The Trombones 1-3, Euphonium, Tuba, and Double Bass play a sustained harmonic. The Timpani play a sustained harmonic. The Bass Drum, Tom-tom, Harp, and Piano are silent.

This musical score page contains measures 189 and 190 for a large orchestra and woodwind ensemble. The score is written for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Fl. 3 (Picc. 2)
- Ob. 1
- Ob. 2
- Eng. Hn.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Bsn. 1, 2
- Cbsn.
- C Tpt. 1
- C Tpt. 2
- C Tpt. 3
- C Tpt. 4
- Hn. 1, 2
- Hn. 3, 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tba.
- Db.
- Timp.
- B. D.
- T.-L.
- Hp.
- Pno.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mf*, *ff*, *f*, and *fp*. The woodwinds and brass sections play sustained notes with dynamic changes, while the woodwinds have more active melodic lines. The percussion section includes timpani, bass drum, and snare drum parts.

U

Ethereal, meno mosso $\text{♩} = 56$

191

192

193

Picc.

Fl. 1

Fl. 2

Fl. 3 (Picc. 2)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1, 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Sus. Cym.

Glock.

Crot. 1

Crot. 2

Vib.

Hp.

U

Ethereal, meno mosso $\text{♩} = 56$

Pno.

This page of the musical score contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1**, **Fl. 2**, **Fl. 3** (Picc. 2)
- Ob. 1, 2**
- Eng. Hn.** (English Horn)
- Cl. 1, 2**, **Cl. 3**
- B. Cl.** (Bass Clarinet)
- S. Sax.** (Soprano Saxophone)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- Bsn. 1, 2**
- Cbsn.** (Contrabassoon)
- C Tpt. 1, 2**, **C Tpt. 3, 4**
- Hn. 1, 2**, **Hn. 3, 4**
- Tbn. 1, 2**, **B. Tbn.**
- Euph.** (Euphonium)
- Tba.** (Tuba)
- Db.** (Double Bass)
- Glock.** (Glockenspiel)
- Crot. 1**, **Crot. 2** (Crotales)
- Vib.** (Vibraphone)
- Hp.** (Harp)
- Pno.** (Piano)

The score includes various musical notations such as notes, rests, dynamics (mp, mf), and articulation marks. The page is divided into four measures, with the first measure containing the most complex notation for the woodwinds and strings.

This page of a musical score is for a symphony orchestra. It contains staves for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Fl. 3 (Picc. 2)
- Ob. 1, 2
- Eng. Hn.
- Cl. 1, 2
- Cl. 3
- B. Cl.
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- Bsn. 1, 2
- Cbsn.
- C Tpt. 1, 2
- C Tpt. 3, 4
- Hn. 1, 2
- Hn. 3, 4
- Tbn. 1, 2
- B. Tbn.
- Euph.
- Tba.
- Db.
- T.-t.
- Crot. 1
- Vib.
- Hp.
- Pno.

The score includes various musical notations such as notes, rests, dynamics (mp, n, pp), and articulation marks. The Harp (Hp.) and Piano (Pno.) parts are written in grand staves with specific chordal indications: F# G# D# for the Harp and Bb D# Bb C# for the Piano. The Timpani (T.-t.) part includes a marking for (med. yam) and a dynamic of p. The Vibraphone (Vib.) part has a dynamic of mp. The Piccolo (Picc.) part has a dynamic of n. The Flute 1 (Fl. 1) part has a dynamic of mp. The Oboe 1 (Ob. 1) part has a dynamic of n. The English Horn (Eng. Hn.) part has a dynamic of n. The Clarinet 1 (Cl. 1) part has a dynamic of n. The Bass Clarinet (B. Cl.) part has a dynamic of n. The Saxophone 1 (S. Sax.) part has a dynamic of n. The Alto Saxophone (A. Sax.) part has a dynamic of n. The Tenor Saxophone (T. Sax.) part has a dynamic of n. The Baritone Saxophone (B. Sax.) part has a dynamic of n. The Bassoon 1 (Bsn. 1) part has a dynamic of n. The Contrabassoon (Cbsn.) part has a dynamic of n. The Trumpet 1 (C Tpt. 1) part has a dynamic of n. The Trumpet 3 (C Tpt. 3) part has a dynamic of n. The Horn 1 (Hn. 1) part has a dynamic of n. The Horn 3 (Hn. 3) part has a dynamic of n. The Trombone 1 (Tbn. 1) part has a dynamic of n. The Trombone 3 (B. Tbn.) part has a dynamic of n. The Euphonium (Euph.) part has a dynamic of n. The Tuba (Tba.) part has a dynamic of n. The Double Bass (Db.) part has a dynamic of n. The Timpani (T.-t.) part has a dynamic of p. The Cymbals (Crot. 1) part has a dynamic of p. The Vibraphone (Vib.) part has a dynamic of mp. The Harp (Hp.) part has a dynamic of mp. The Piano (Pno.) part has a dynamic of p.

♩=68 optimistic

W

♩=68 with increasing confidence

211

212

213

214

215

Picc.

Fl. 1, 2

Fl. 3 (Picc. 2)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1, 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Bsn. 1

Bsn. 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Sus. Cym.

Glock.

Crot. 1

Vib.

Hp.

♩=68 optimistic

W

♩=68 with increasing confidence

E♭ G♯ A♯
D♯

Pno.

75

76

Picc.

Fl. 1, 2

Fl. 3
(Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D.

T.-t.

Sus. Cym.

Crot. 1

Vib.

Hp.

Pno.

mf

mf

mf

mp

mp

mf

mf

gliss.

gliss.

gliss.

ff

ff

(med. yarn mallets)

42

42

This page of the musical score is for a large orchestra. It contains staves for the following instruments: Picc., Fl. 1, 2, Fl. 3 (Picc. 2), Ob. 1, 2, Eng. Hn., Cl. 1, Cl. 2, Cl. 3, B. Cl., S. Sax., A. Sax., T. Sax., B. Sax., Bsn. 1, Bsn. 2, Cbsn., C Tpt. 1, C Tpt. 2, C Tpt. 3, C Tpt. 4, Hn. 1, 2, Hn. 3, 4, Tbn. 1, 2, B. Tbn., Euph., Tba., Db., B. D., T.-t., Sus. Cym., Crof. 1, Vib., Hp., and Pno. The score includes various musical notations such as notes, rests, dynamics (mp, mf, f), and articulation marks. The page is numbered 42 in the top right corner.

Picc.

Fl. 1

Fl. 2

Fl. 3 (Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3

C Tpt. 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

B. D.

T.-L.

Sus. Cym.

Hp.

Pno.

Picc.

Fl. 1

Fl. 2

Fl. 3
(Picc. 2)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D.

T.-L.

Sus. Cym.

Hp.

Pno.

82

Picc.

Fl. 1

Fl. 2

Fl. 3
(Picc. 2)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

B. D.

T.-4.

Sus. Cym.

Hp.

Pno.

Picc.

Fl. 1

Fl. 2

Fl. 3 (Picc. 2)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

B. D.

T.-t.

Sus. Cym.

Hp.

Pno.

Y

$\text{♩}=56$ gentle, dolce

246

247

248

4
2

Picc.

Fl. 1, 2

Fl. 3 (Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Bsn. 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

T.-I.

Sus. Cym.

Hp.

Pno.

Y $\text{♩}=56$ gentle, dolce

4
2

grand, with
growing intensity

249

250

251

Picc.

Fl. 1

Fl. 2

Fl. 3
(Picc. 2)

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Db.

Sus. Cym.

Glock.

Crot. 1

Crot. 2

Hp.

E♯ F♯ G♯ A♯
B♭ C♯ D♯

Pno.

mf

n

p

mf

n

mp

mf

n

mp

mf

n

tr

p

mp

(med. mallets)

mf

mf

mf

grand, with
growing intensity

32

Z Triumphant

255

256

257

Picc.

Fl. 1

Fl. 2

Fl. 3
(Picc. 2)

Ob. 1

Ob. 2

Eng. Hrn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

T.-t.
(med. yam mallets)

Chim.

Glock.

Crot. 1

Crot. 2

Hp.

Pno.

Z Triumphant

Picc.

Fl. 1

Fl. 2

Fl. 3 (Picc. 2)

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Bsn. 1, 2

Cbsn.

C Tpt. 1, 2

C Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D.

T.-1.

Chim.

Crot. 1

Hp.

Pno.

Picc.
 Fl. 1
 Fl. 2
 Fl. 3 (Picc. 2)
 Ob. 1
 Ob. 2
 Eng. Hn.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 Bsn. 1, 2
 Cbsn.
 C Tpt. 1, 2
 C Tpt. 3, 4
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Timp.
 T.-t.
 Sus. Cym.
 Chim.
 Crot. 1
 Hp.
 Pno.

Musical score for measures 260 and 261. The score includes parts for Piccolo, Flutes 1-3, Oboes 1-2, English Horn, Clarinets 1-3, Bass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), Bassoon 1-2, Contrabassoon, Cornets 1-2 and 3-4, Horns 1-2 and 3-4, Trumpets 1-2 and 2-4, Baritone Trumpet, Euphonium, Tuba, Double Bass, Timpani, Tom-tom, Suspended Cymbal, Chimes, Crotales, Harp, and Piano. The score features various musical notations including notes, rests, trills, and dynamic markings such as *f*, *ff*, *mf*, and *f*. The key signature is one sharp (F#) and the time signature is 4/4.

4/2

E♭	F♯	G♯	A♭
B♭	C♯	D♯	

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 264 at the top center. The score is written for a large ensemble, including the following instruments and parts:

- Picc. (Piccolo)
- Fl. 1, Fl. 2, Fl. 3 (Picc. 2)
- Ob. 1, Ob. 2
- Eng. Hn. (English Horn)
- Cl. 1, Cl. 2, Cl. 3
- S. Sax. (Soprano Saxophone)
- A. Sax. (Alto Saxophone)
- B. Sax. (Baritone Saxophone)
- Bsn. 1, 2 (Bassoon)
- Cbsn. (Contrabassoon)
- C Tpt. 1, 2 (C Trumpet)
- C Tpt. 3, 4 (C Trumpet)
- Hn. 1, 2 (Horn)
- Hn. 3, 4 (Horn)
- Tbn. 1, Tbn. 2, B. Tbn. (Trombone)
- Euph. (Euphonium)
- Tba. (Tuba)
- Db. (Double Bass)
- Timp. (Timpani)
- T.-t. (Tom-tom)
- Sus. Cym. (Suspended Cymbal)
- Chim. (Chimes)
- Crot. 1 (Crotales)
- Hp. (Harp)
- Pno. (Piano)

The score is written in 3/4 time, as indicated by the large '3' at the top left. The key signature is one flat (B-flat). The page contains various musical notations, including notes, rests, dynamics (f, ff), and articulation marks (tr, gliss.). The bottom of the page features a large '3' and a 'Pno.' marking.

Picc.
 Fl. 1
 Fl. 2
 Fl. 3 (Picc. 2)
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Cl. 3
 S. Sax.
 A. Sax.
 B. Sax.
 Bsn. 1, 2
 Cbsn.
 C Tpt. 1, 2
 C Tpt. 3, 4
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1, 2
 B. Tbn.
 Euph.
 Tba.
 Db.
 Timp.
 T.-4.
 Sus. Cym.
 Chim.
 Crof. 1
 Hp.
 Pno.

Musical score for measures 266 and 267. The score includes parts for Piccolo, Flutes 1-3, Oboes 1-2, Clarinets 1-3, Saxophones (Soprano, Alto, Baritone), Bassoons 1-2, Contrabassoon, Trumpets 1-2 and 3-4, Horns 1-2 and 3-4, Trombones 1-2, Baritone Trombone, Euphonium, Tuba, Double Bass, Timpani, Toms, Suspended Cymbal, Chimes, Crotales 1, Harp, and Piano. The score features various musical notations including notes, rests, trills, slurs, and dynamic markings such as *fff* and *f*.

VITA

Kristopher L. Maloy was born on October 7, 1976, in Wilmington, Delaware, the son of Karol Maloy Haney and Michael Gene Ellison. He graduated Cache High School in Cache, Oklahoma in 1995 and received a Bachelor of Music with an emphasis in Composition (*Summa cum Laude*) from Oklahoma City University in 2000. In 2002, he received a Master of Music with an emphasis in Composition from Bowling Green State University, where he served as a teaching assistant in the music department. In May of 2002, he entered the Doctor of Musical Arts program at the University of Texas at Austin, where he was employed as a Teaching Assistant and then an Assistant Instructor in the School of Music. He is currently the Director of Jazz Studies and Instructor of Saxophone at Oklahoma City University.

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This document was typed by the author.